MODERN PIANOFORTE TECHNIQUE

BY

A. S. VOGT

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PREFACE.

The varied series of exercises contained within this work are designed to furnish, along modern lines and in concise form, a comprehensive and thorough basis of technical study for piano students.

The author has carefully endeavored to avoid the use of any superfluous material, and to so arrange the various sections of the work as to render the exercises of greatest practical value for pupils from the junior to the highest grades of piano playing.

Throughout the book the studies generally are presented in a uniform key, with the object of encouraging instructors to require from their pupils a methodical course of transposition into remaining keys, thus in every way enhancing the technical value of the exercises besides developing the intellect of the pupil.

Scales and Arpeggios are treated somewhat in detail in a special section of the work, with regard more particularly to the requirements of students preparing for examinations in practical music, as well as supplying teachers with a conveniently classified book of reference fully covering this most important part of technical routine.

Toronto, May 1900.

A. S. VOGT.

Preface to Second Edition.

The very encouraging reception accorded the first edition of this book may be regarded as an indication of an existing demand for a work embodying every variety of technical material logically and systematically classified. A number of special exercises have been added to this edition, and the work generally has been carefully revised.

It is suggested, for advanced pupils, that a judicious selection of supplementary technical etudes be employed as the teacher may direct.

Pischna's Technische Studien, (*Steingräber Edition*); Wiehmäyer's Schule der Finger-Technik, (*Edit. Schuberth*); Theodor Kullak's Seven Octave Studies, Op. 48. Vol. II, as revised by W. H. Sherwood (*Hatch Music Co*) and selections from Clementi's Gradus ad Parnassum are specially recommended.

Toronto, April 1901.

A. S. VOGT.

Preface to Third Edition.

A number of special exercises have been added to the section of exercises for stationary hand and for moving hand respectively, and a thorough revision has been made of the scales and arpeggios, rendering the last named section of added practical value to candidates for examination in piano playing, in connection with the local centre and higher examinations of the existing leading musical examining bodies.

Toronto, July 1903.

A. S. VOGT.

Modern Pianoforte Technique.

A. S. VOGT.

SCALES AND ARPEGGIOS.

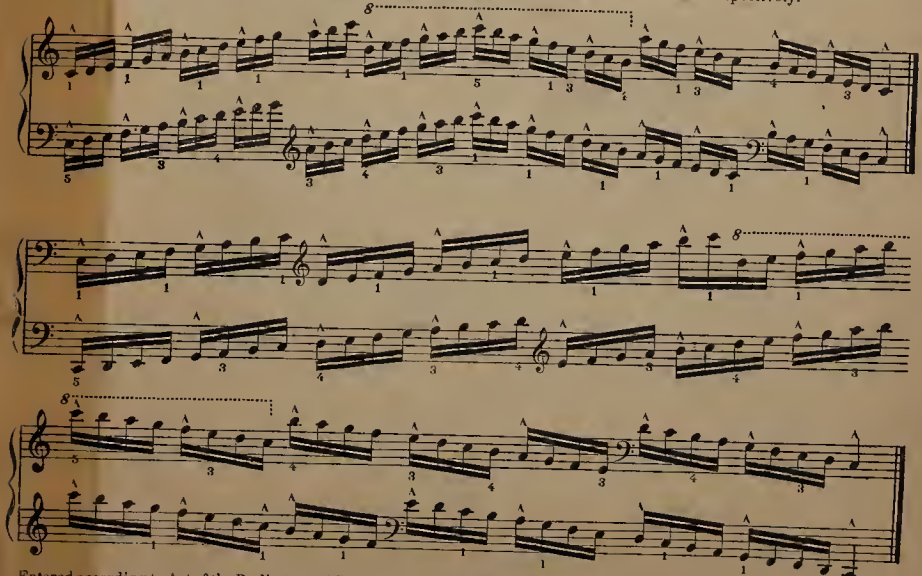
For a thorough understanding of the Scales and Arpeggios the pupil should he taught their theory as well as their practical execution. Teachers should always insist upon the memorization of all Scales and Arpeggios.

As facility is acquired the scale should he practiced in every variety of speed, tone, touch and accentuation. For beginners the following form of the scale will be found beneficial practice:—



Following the study of the ordinary unrhythmized forms of the scales, a systematic course of practice in accentuation in various rhythms should be taken up. In accenting the first of each group of three notes, the compass of the movement may be limited to three octaves. In groups of four notes the compass should be extended to four octaves. Groups of six, eight and nine notes respectively should also he practiced in all keys. Groups of six notes may extend through three octaves played twice through, and groups of eight notes through four octaves also repeated once. In groups of nine notes the scale should be played through three octaves three times, ascending and descending.

The following examples will serve as models of scales accented in groups of three and four respectively.



Entered according to Act of the Parliament of Canada in the year 1900 by Whaley, Royce & Co. at the Department of Agriculture.
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In order to economize space the Scales in contrary motion are omitted from this work. They should however be practiced in various forms, the fingering to agree with that indicated in the scales as given in corresponding forms in similar motion. The following examples will serve as models in C-Major:—

Beginning with the unison.



Beginning with the Third.



Beginning with the Sixth.

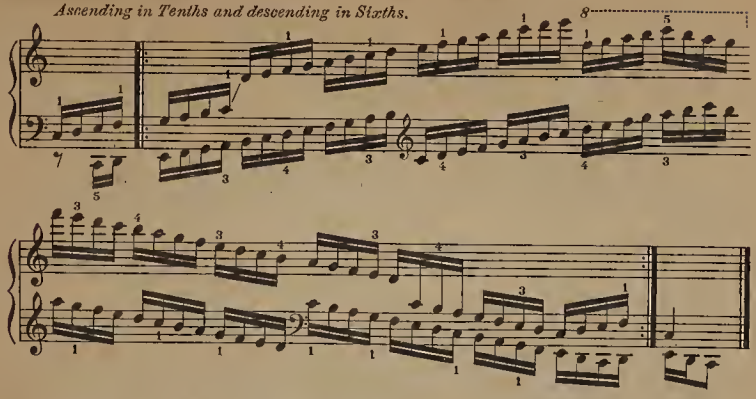


The scales in double Thirds and double Sixths should also be practised in contrary motion. The following form of fingering, in double Thirds, contrary motion, may be applied to all keys.

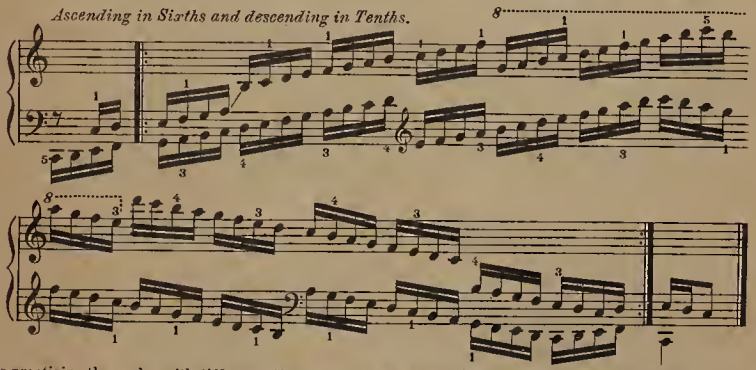


The following two models should also be practiced, with appropriate fingering, in all keys:—

Ascending in Tenths and descending in Sixths.

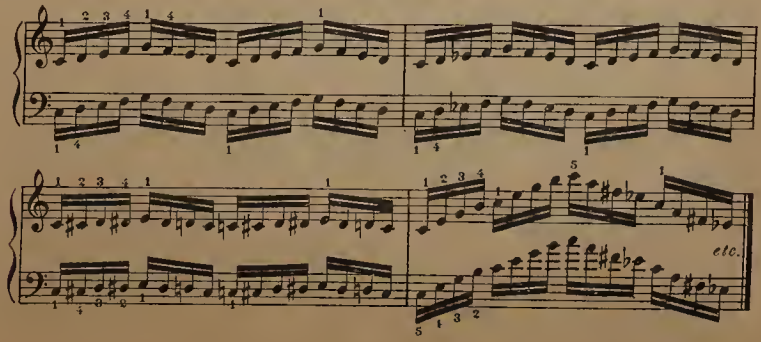


Ascending in Sixths and descending in Tenths.



Besides practicing the scales with different effects in gradations of tone (light and shade) and with crescendo in ascending and decrescendo in descending, it is strongly recommended to practice with different qualities of touch in the two hands, i. e. staccato in the right with legato in the left, and the reverse. Other varieties of touch may also be used in like manner.— All scales should likewise be practised in staccato and legato octaves and with the various arm strokes, etc.

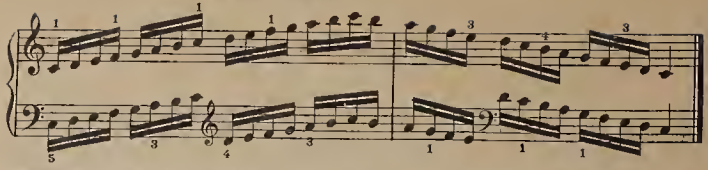
A thorough daily practice of the following example, transposed into all keys, is recommended for pupils of the middle and higher grades with regular scale practice:—



MAJOR SCALES.

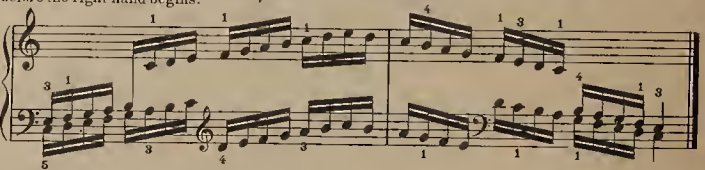
Scale of C-Major.

Similar motion.
(In Octaves.)



The methods adopted throughout this work for the fingering of scales in Tenths and Sixths will be found the most convenient forms for the purposes of memorization by candidates preparing for examinations in practical music. If desired, the first two degrees of the scale in Tenths (C and D) may be played in the right hand before the left hand begins. The same may also be done in Sixths, in the left hand, before the right hand begins.

In Thirds.+)

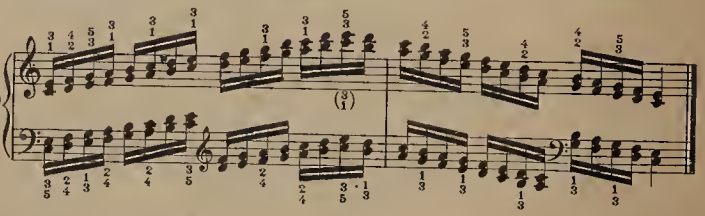


+) The fingering of scales in Tenths is identical with that of Thirds, the upper part being taken an octave higher than in Thirds.

In Sixths.



In double Thirds.+)



+) Double Thirds and double Sixths should also be practiced in broken form, thus: —



In double Sixths.+)

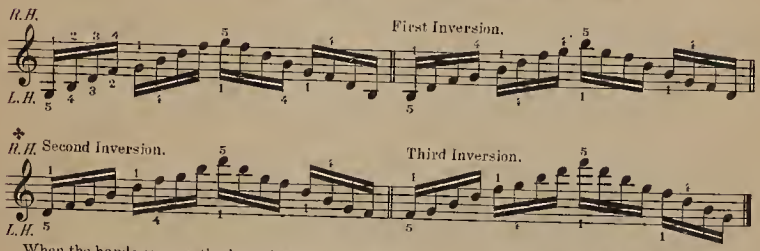


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Arpeggios of the Common Chord in C-Major.



Arpeggios of the Dominant Seventh Chord in C-Major.



When the hands are practiced together the left hand may be taken either one or two octaves lower than the right.

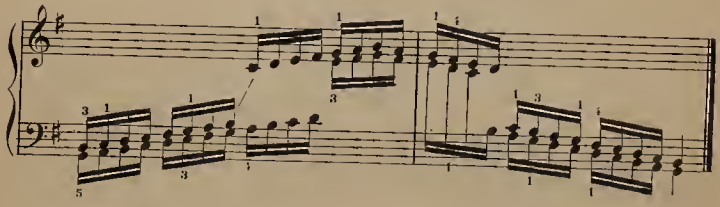
*) See note on page 68 referring to alternative fingerings for awkward intervals in arpeggios.

Scale of G-Major.

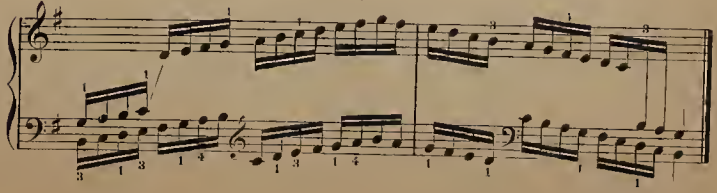
Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



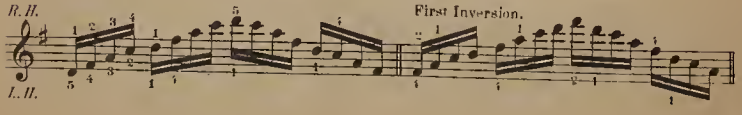
In double Sixths.

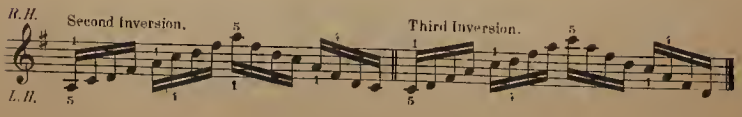


Arpeggios of the Common Chord in G-Major.



Arpeggios of the Dominant Seventh Chord in G-Major.





Scale of D-Major.

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



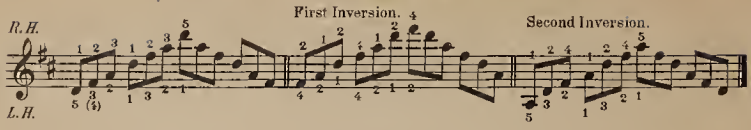
In double Thirds.



In double Sixths.



Arpeggios of the Common Chord in D-Major.



Arpeggios of the Dominant Seventh Chord in D-Major.



Scale of A-Major.

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



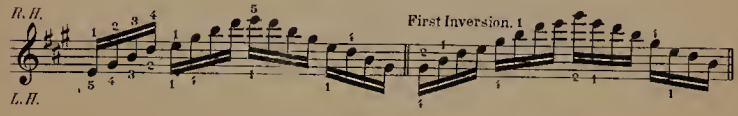
In double Sixths.

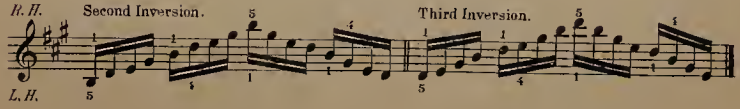


Arpeggios of the Common Chord in A-Major.



Arpeggios of the Dominant Seventh Chord in A-Major.





Scale of E-Major.

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Common Chord in E-Major.



Arpeggios of the Dominant Seventh Chord in E-Major.

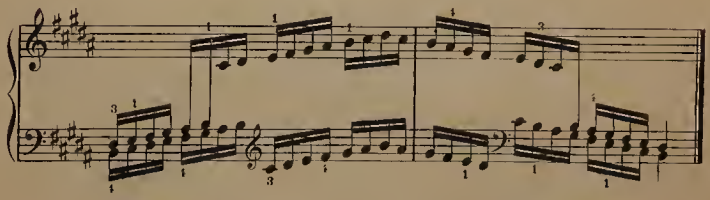


Scale of B-Major.

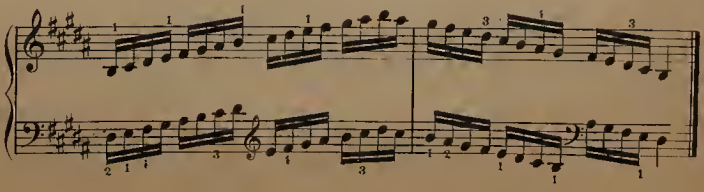
Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



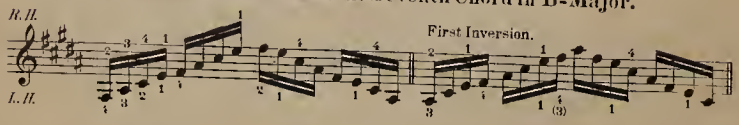
In double Sixths.

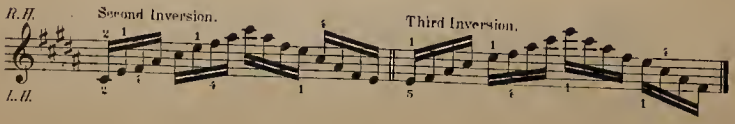


Arpeggios of the Common Chord in B-Major.



Arpeggios of the Dominant Seventh Chord in B-Major.



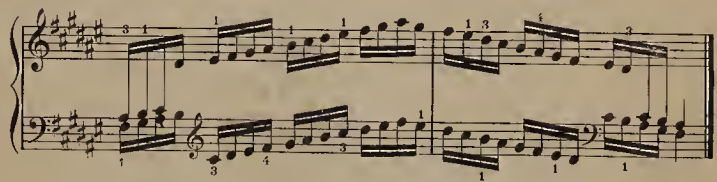


Scale of F♯-Major.

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



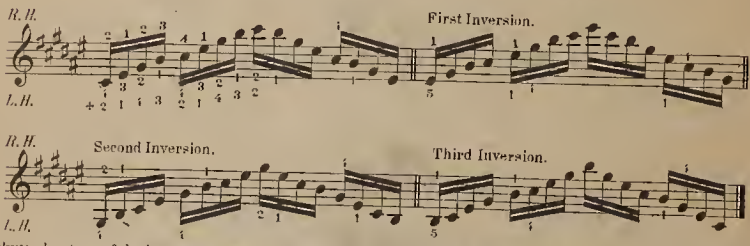
In double Sixths.



Arpeggios of the Common Chord in F♯-Major.



Arpeggios of the Dominant Seventh Chord in F♯-Major.



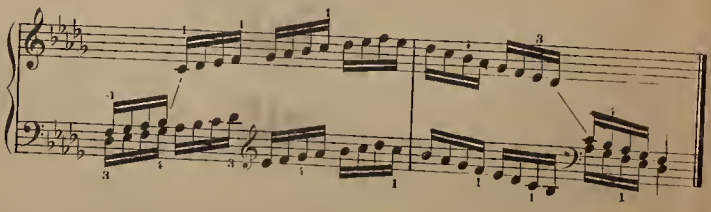
+) The awkward nature of the interval from C♯ to E♯ in the regular fingering suggests the alternative order of the fingers as here given. Similar changes may be made in other arpeggios where the regular fingering is inconvenient. In all cases however the regular fingering should be practiced thoroughly, as the order given in the above, as in other alternative fingerings is practically included in the regular routine of one of the remaining positions of the arpeggios.

Scale of D♭-Major.

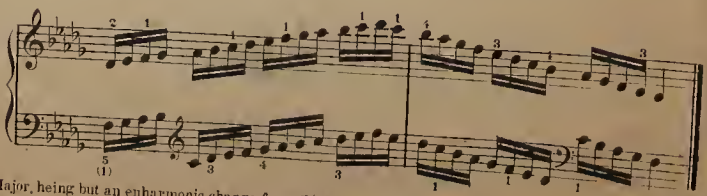
Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



Note. — The scale of G♭-Major, being but an enharmonic change from F♯-Major, is omitted.

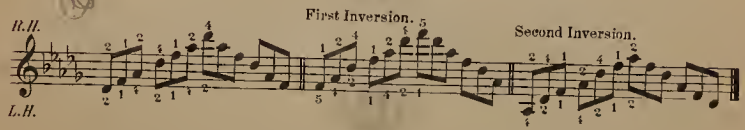
In double Thirds.



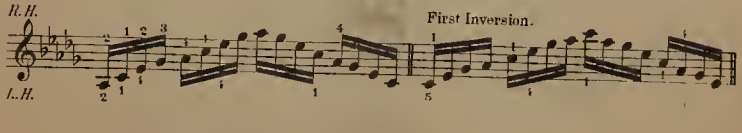
In double Sixths.

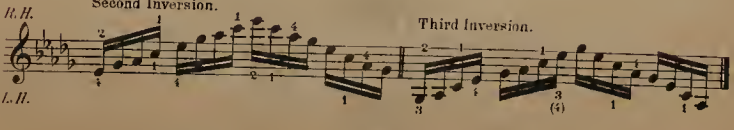


Arpeggios of the Common Chord in D♭-Major.



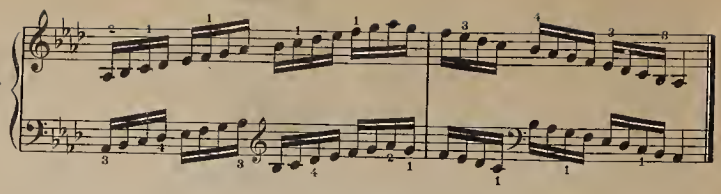
Arpeggios of the Dominant Seventh Chord in D♭-Major.



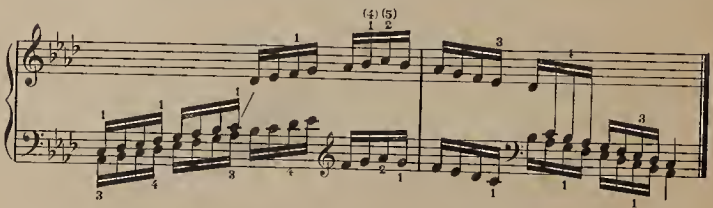


Scale of A♭-Major.

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Common Chord in Ab-Major.



Arpeggios of the Dominant Seventh Chord in Ab-Major.



Scale of Eb-Major.

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.

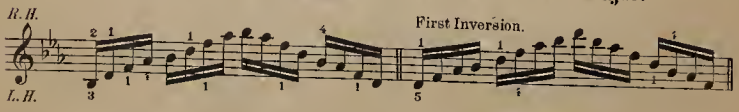


Arpeggios of the Common Chord in Eb-Major.

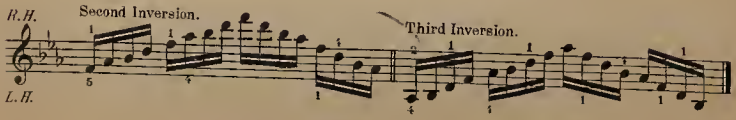
In



Arpeggios of the Dominant Seventh Chord in Eb-Major.

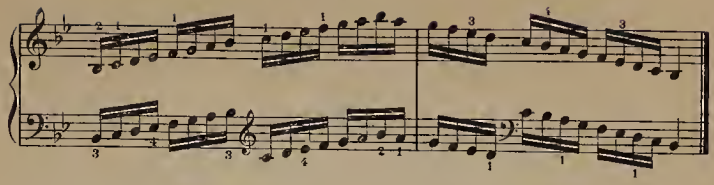


In



Scale of B♭-Major.

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



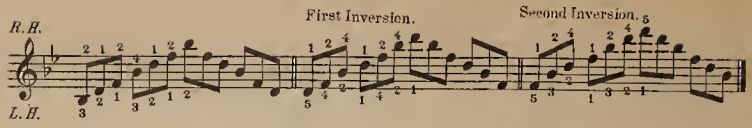
In double Thirds.



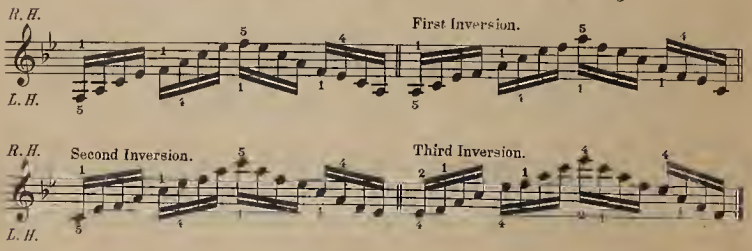
In double Sixths.



Arpeggios of the Common Chord in B♭-Major.



Arpeggios of the Dominant Seventh Chord in B♭-Major.



Scale of F-Major.

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



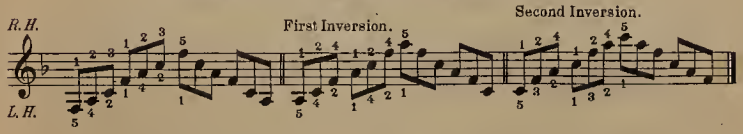
In double Thirds.



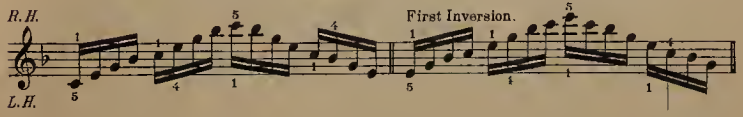
In double Sixths.

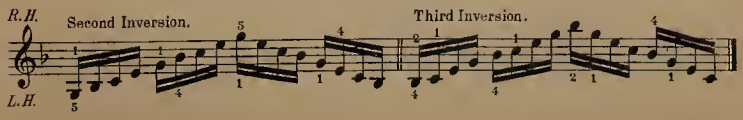


Arpeggios of the Common Chord in F-Major.



Arpeggios of the Dominant Seventh Chord in F-Major.

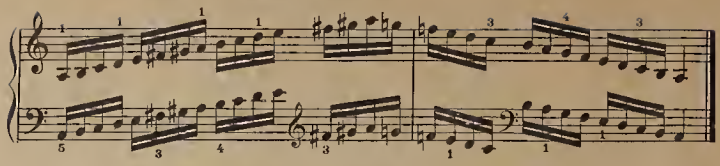




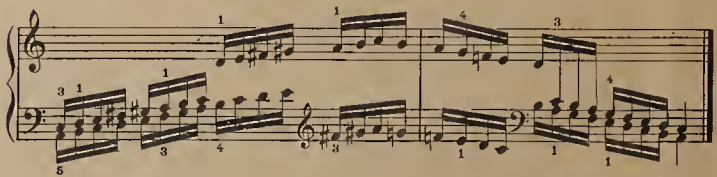
MINOR SCALES.

Scale of A-Minor. (Melodic.)

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



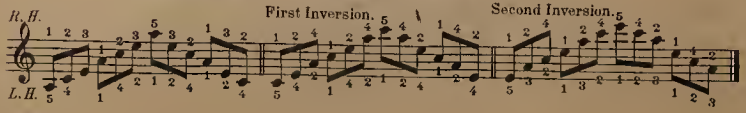
In double Thirds.



In double Sixths.



Arpeggios of the Common Chord in A-Minor.

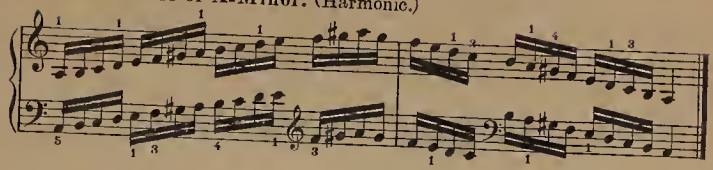


U.S.Copyright 1900 by WHALEY, ROYCE & Co

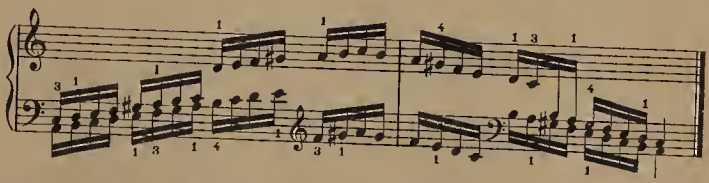
MINOR SCALES.

Scale of A-Minor. (Harmonic.)

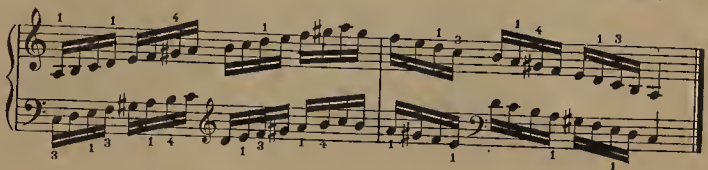
Similar motion.
(In Octaves.)



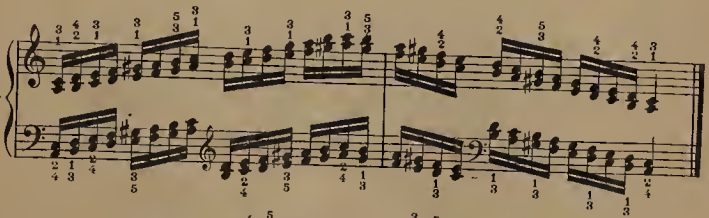
In Thirds.



In Sixths.



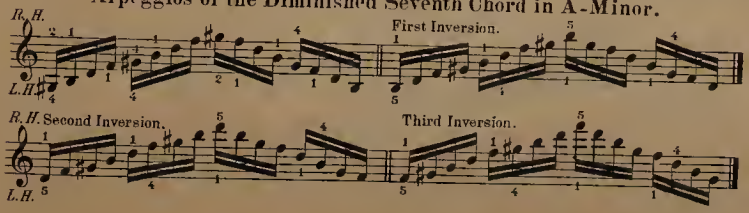
In double Thirds.



In double Sixths.



Arpeggios of the Diminished Seventh Chord in A-Minor.

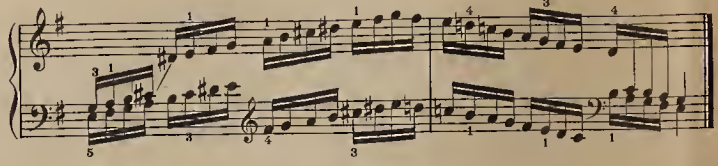


Scale of E-Minor. (Melodic.)

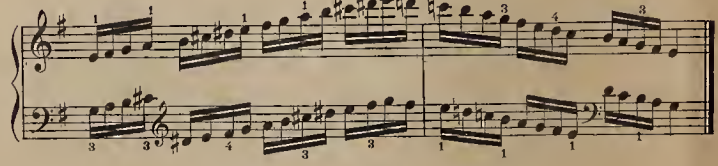
Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



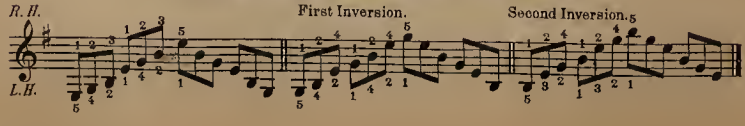
In double Thirds.



In double Sixths.



Arpeggios of the Common Chord in E-Minor.



Scale of E-Minor. (Harmonic.)

Similar motion.
(In Octaves.)



In Thirds.



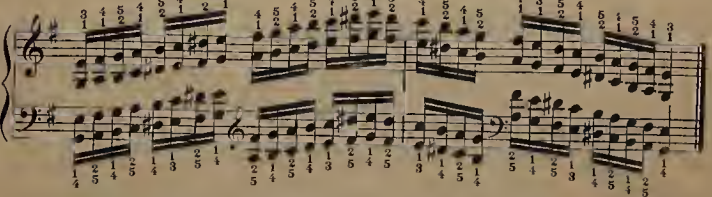
In Sixths.



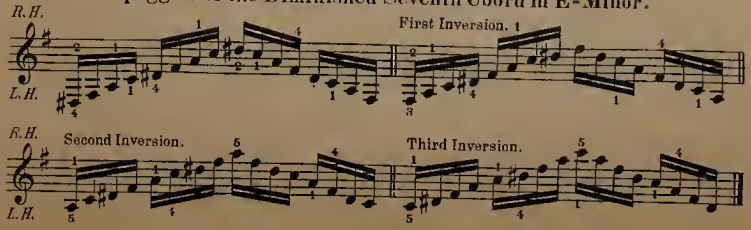
In double Thirds.



In double Sixths.

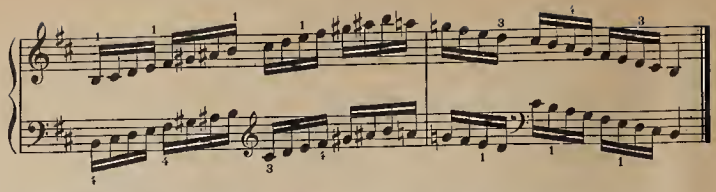


Arpeggios of the Diminished Seventh Chord in E-Minor.

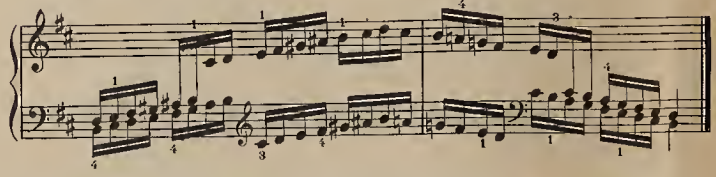


Scale of B-Minor. (Melodic.)

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



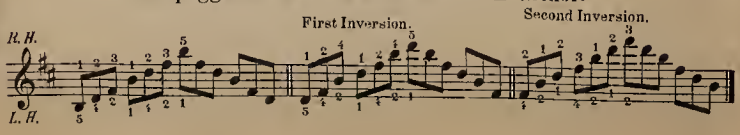
In double Thirds.



In double Sixths.

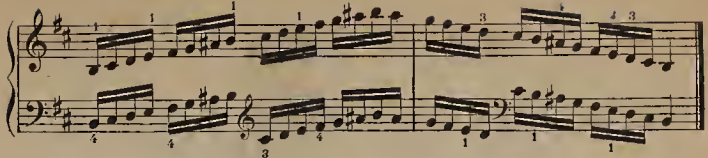


Arpeggios of the Common Chord in B-Minor.

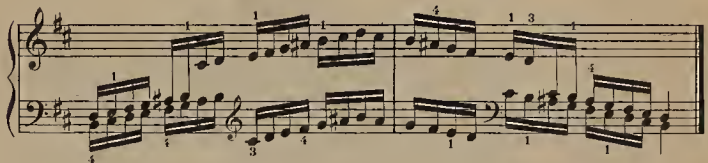


Scale of B-Minor. (Harmonic.)

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.

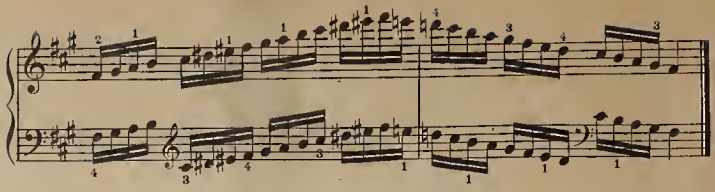


Arpeggios of the Diminished Seventh Chord in B-Minor.



Scale of F♯-Minor. (Melodic.)

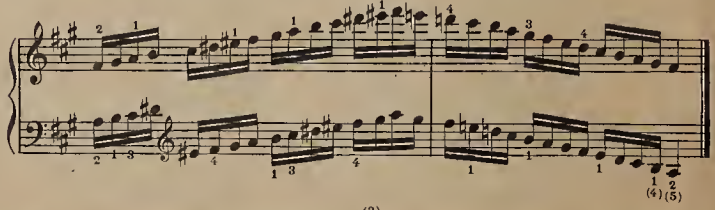
Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Common Chord in F♯-Minor.

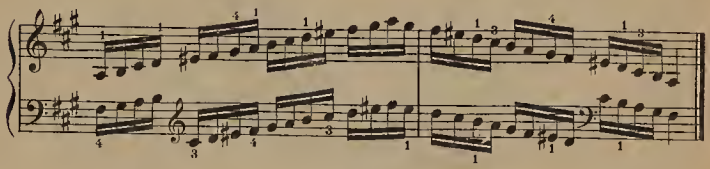


Scale of F♯-Minor. (Harmonic.)

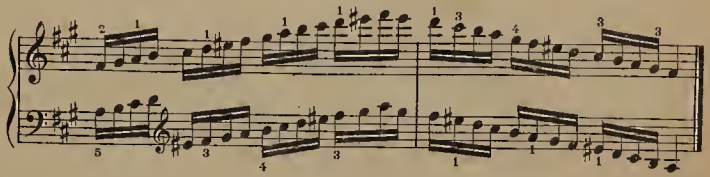
Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



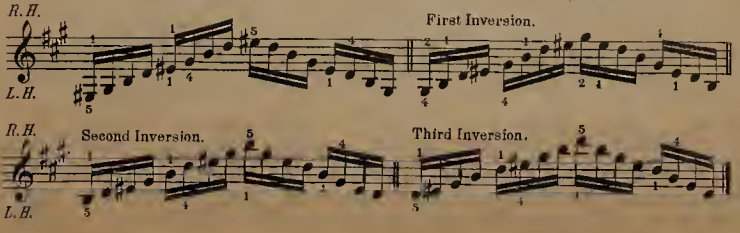
In double Thirds.



In double Sixths.



Arpeggios of the Diminished Seventh Chord in F♯-Minor.

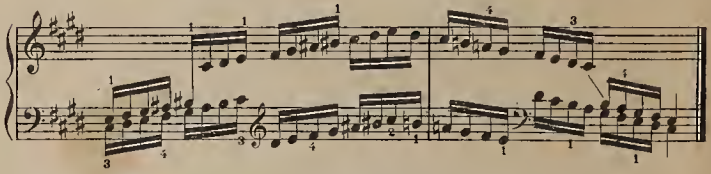


Scale of C♯-Minor. (Melodic.)

Similar motion.
(In Octaves.)



In Thirds.



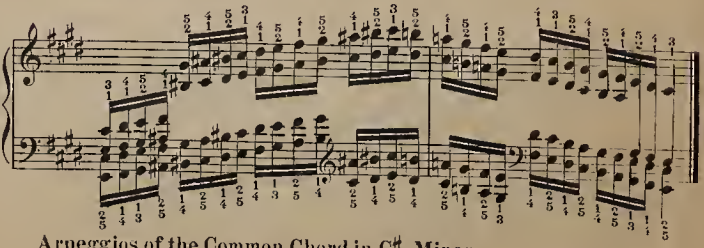
In Sixths.



In double Thirds.



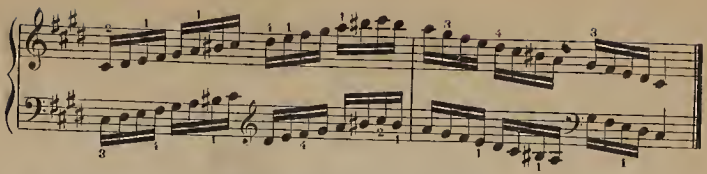
In double Sixths.



Arpeggios of the Common Chord in C♯-Minor.



Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



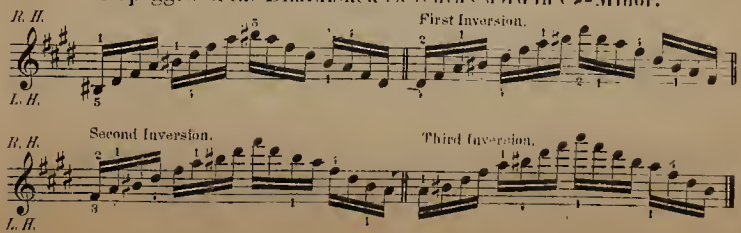
In double Thirds.



In double Sixths.



Arpeggios of the Diminished Seventh Chord in C♯-Minor.



Scale of G♯-Minor. (Melodic.)

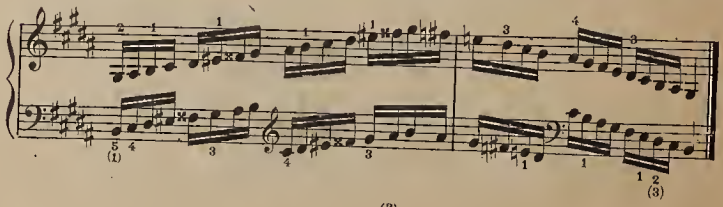
Similar motion.
(In Octaves.)



In Thirds.



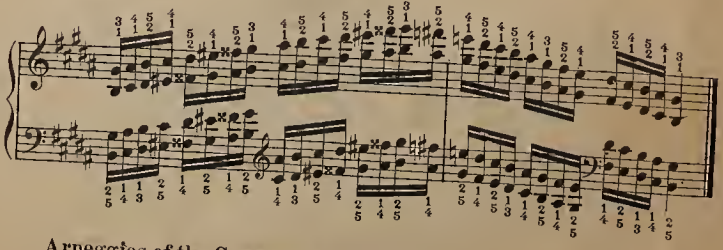
In Sixths.



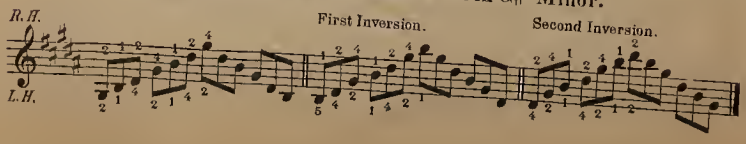
In double Thirds.



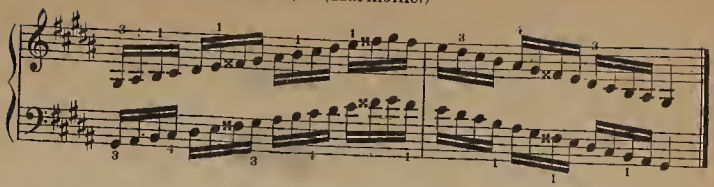
In double Sixths.



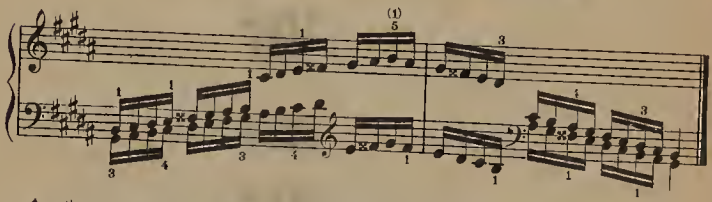
Arpeggios of the Common Chord in G♯-Minor.



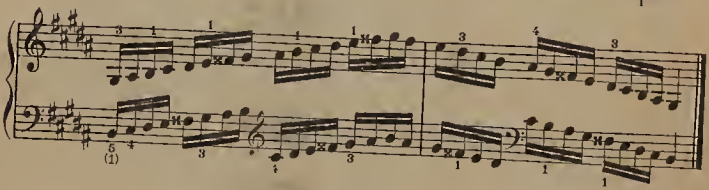
Similar motion.
(In Octaves.)



In Thirds.



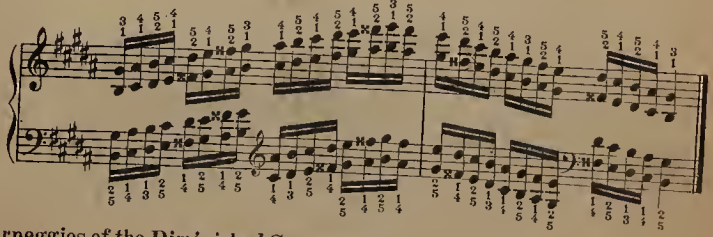
In Sixths.



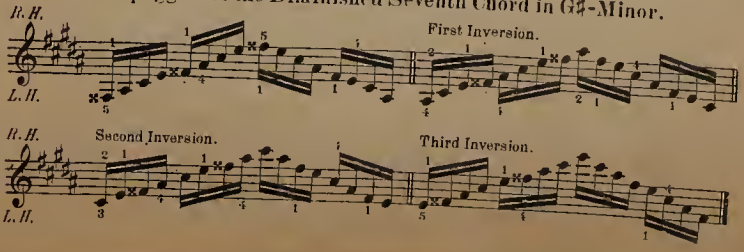
In double Thirds.



In double Sixths.

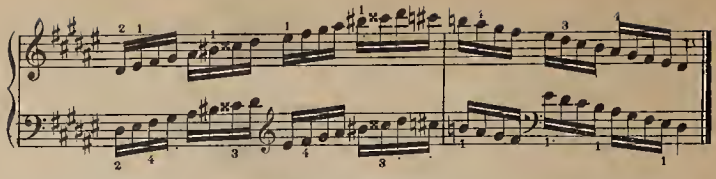


Arpeggios of the Diminished Seventh Chord in G♯-Minor.



+Scale of D♯-Minor. (Melodic.)

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



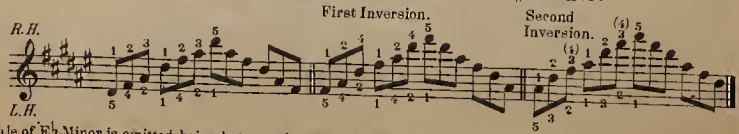
In double Thirds.



In double Sixths.



Arpeggios of the Common Chord in D♯-Minor.



+) The Scale of E♭-Minor is omitted, being but an enharmonic change from D♯.

Scale of D♯-Minor. (Harmonic.)

Similar motion.
(In Octaves.)



In Thirds.



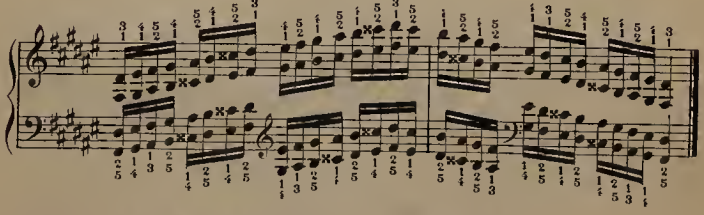
In Sixths.



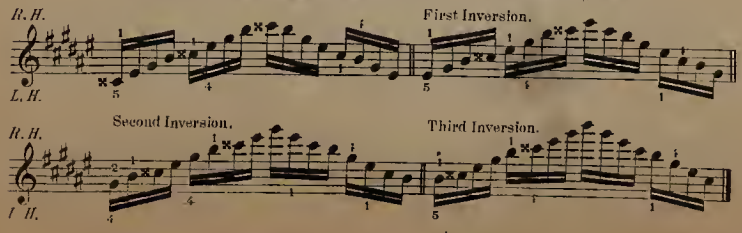
In double Thirds.



In double Sixths.



Arpeggios of the Diminished Seventh Chord in D♯-Minor.

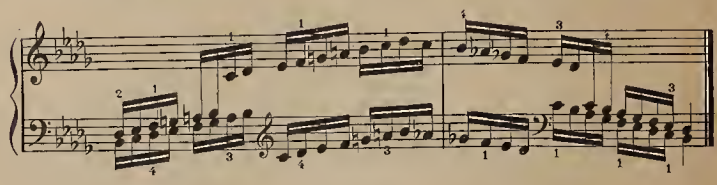


Scale of B♭-Minor. (Melodic.).

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



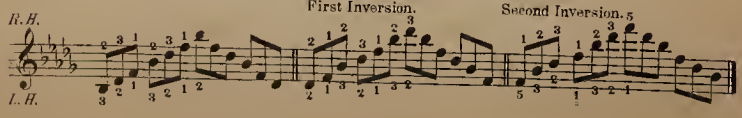
In double Thirds.



In double Sixths.



Arpeggios of the Common Chord in B♭-Minor.

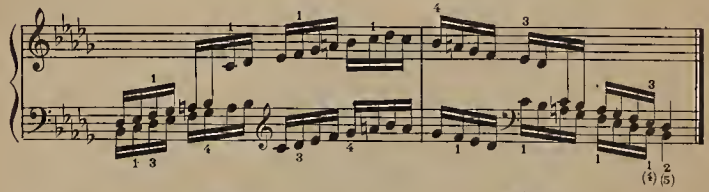


Scale of B♭-Minor. (Harmonic.)

Similar motion.
(In Octaves.)



In Thirds.



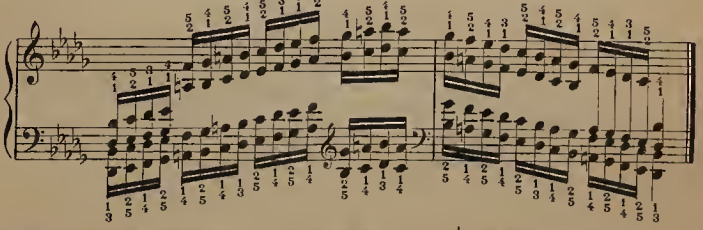
In Sixths.



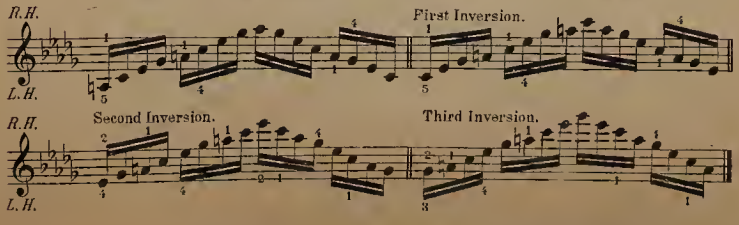
In double Thirds.



In double Sixths.



Arpeggios of the Diminished Seventh Chord in B♭-Minor.



Scale of F-Minor. (Melodic.)

Similar motion.
(In Octaves.)



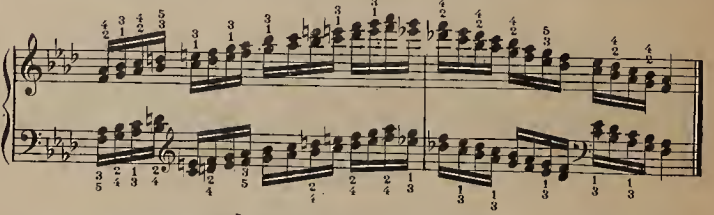
In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



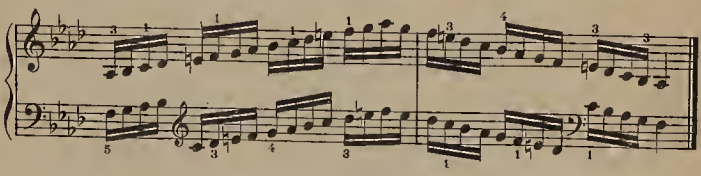
Arpeggios of the Common Chord in F-Minor.



Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



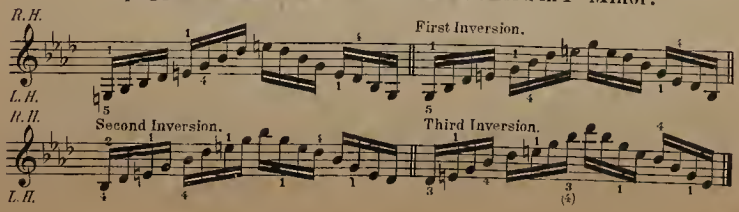
In double Thirds.



In double Sixths.

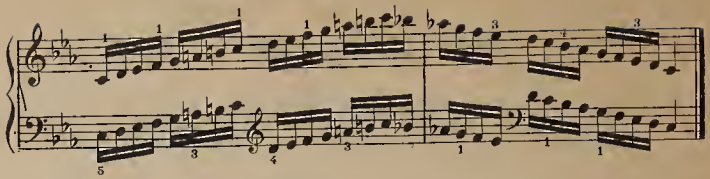


Arpeggios of the Diminished Seventh Chord in F-Minor.

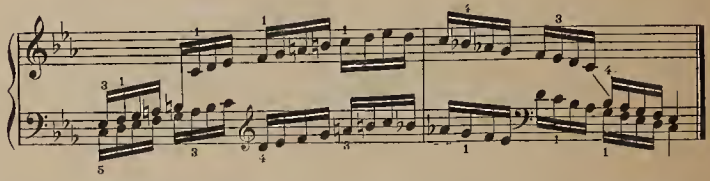


Scale of C-Minor. (Melodic.)

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



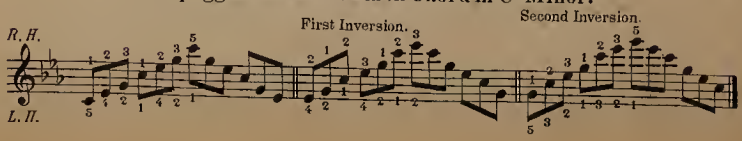
In double Thirds.



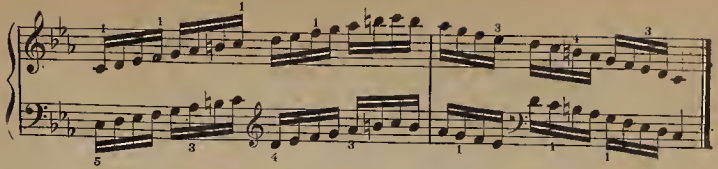
In double Sixths.



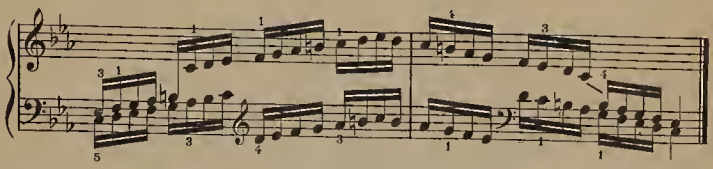
Arpeggios of the Common Chord in C-Minor.



Similar motion.
(In Octaves.)



In Thirds.



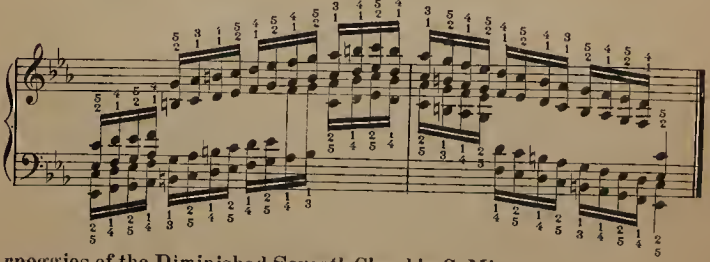
In Sixths.



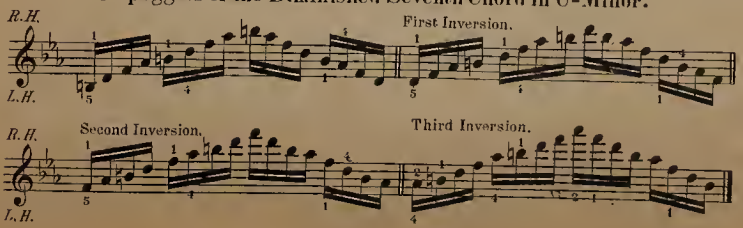
In double Thirds.



In double Sixths.

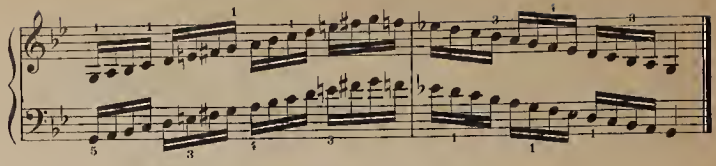


Arpeggios of the Diminished Seventh Chord in C-Minor.

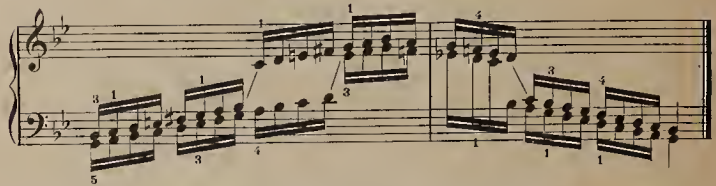


Scale of G-Minor. (Melodic.)

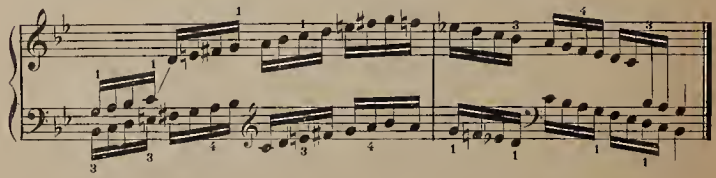
Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Common Chord in G-Minor.



Scale of G-Minor. (Harmonic.)

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



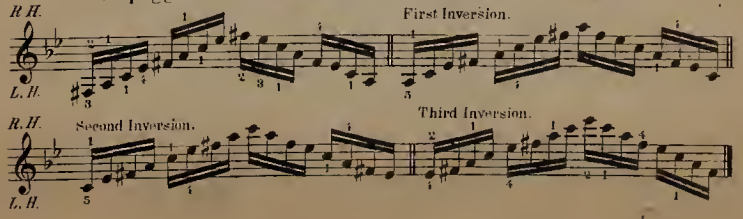
In double Thirds.



In double Sixths.



Arpeggios of the Diminished Seventh Chord in G-Minor.

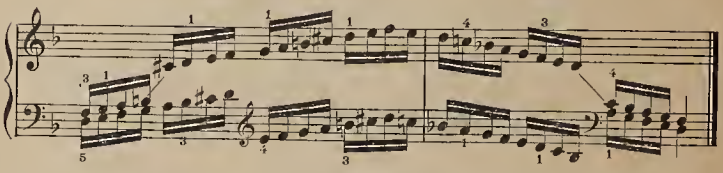


Scale of D-Minor. (Melodic.)

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Common Chord in D-Minor.

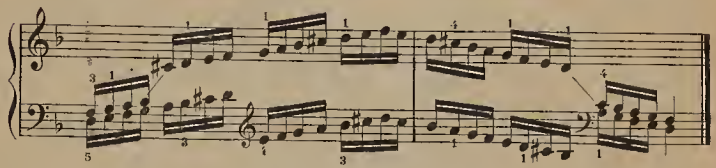


Scale of D-Minor. (Harmonic.)

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



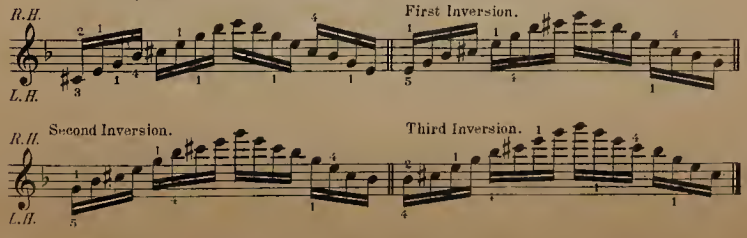
In double Thirds.



In double Sixths.

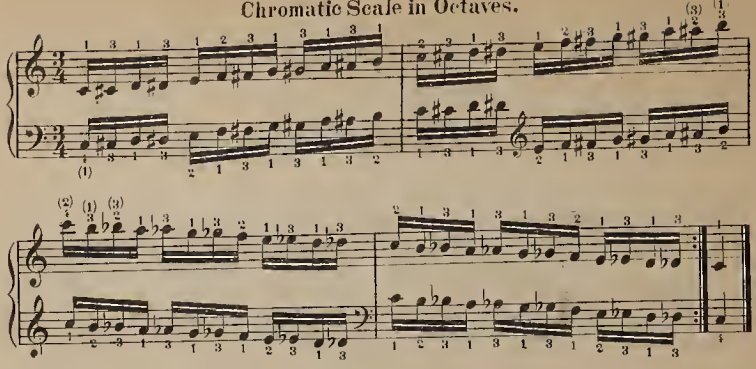


Arpeggios of the Diminished Seventh Chord in D-Minor.

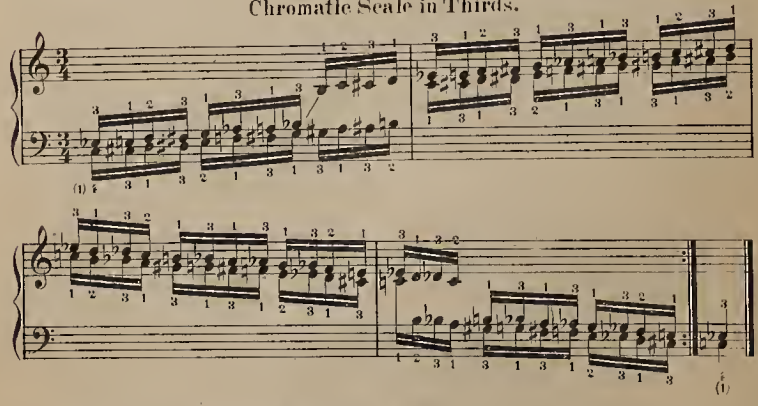


CHROMATIC SCALES.

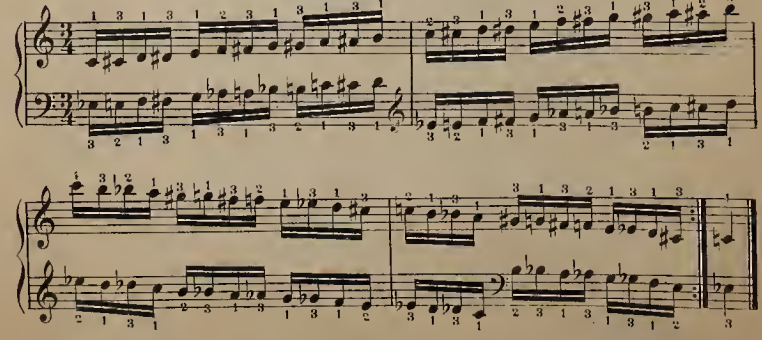
Chromatic Scale in Octaves.



Chromatic Scale in Thirds.



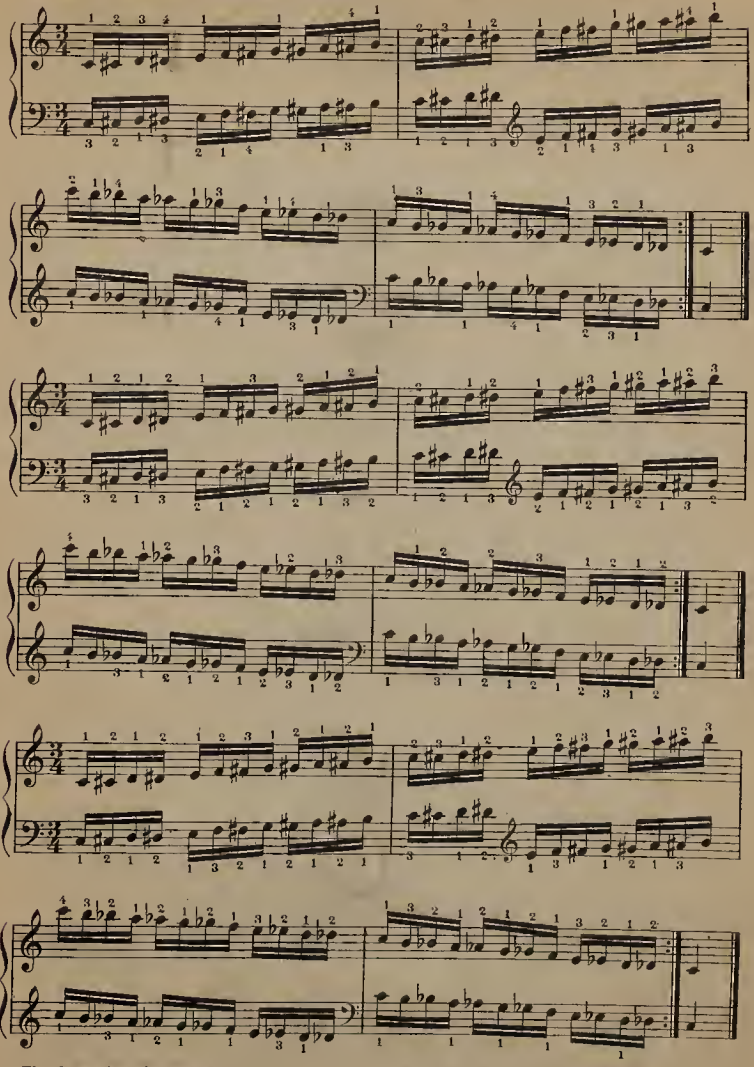
Chromatic Scale in Sixths.



The fingering given above may, by reason of its similarity for both hands, be regarded as the standard. Other fingerings however are frequently met with, and should also be learned by every thorough student, for in many instances they may be most profitably employed. See examples on page 101.

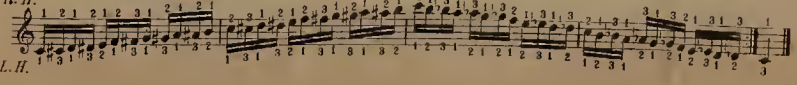
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The following examples should be carefully practiced after the preceeding form has been thoroughly mastered.

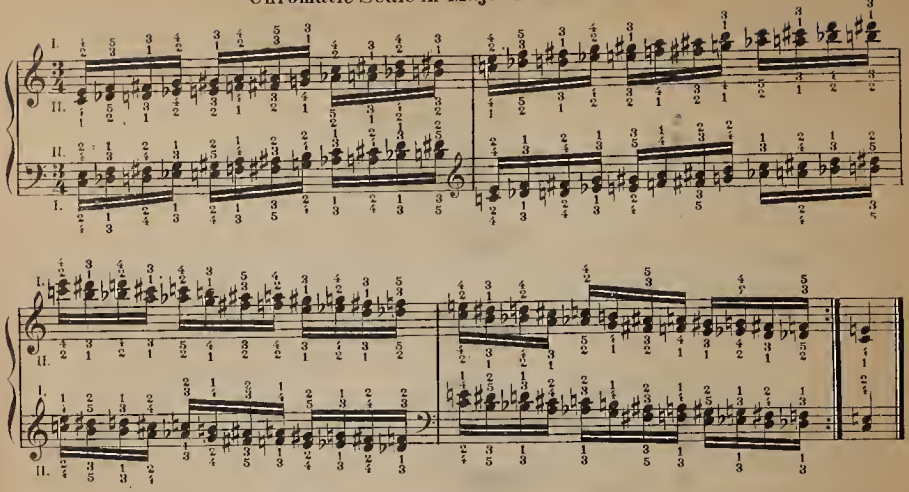


The chromatic scale should also be practiced in Thirds and Sixths and in contrary motion with the various forms of fingering given above.

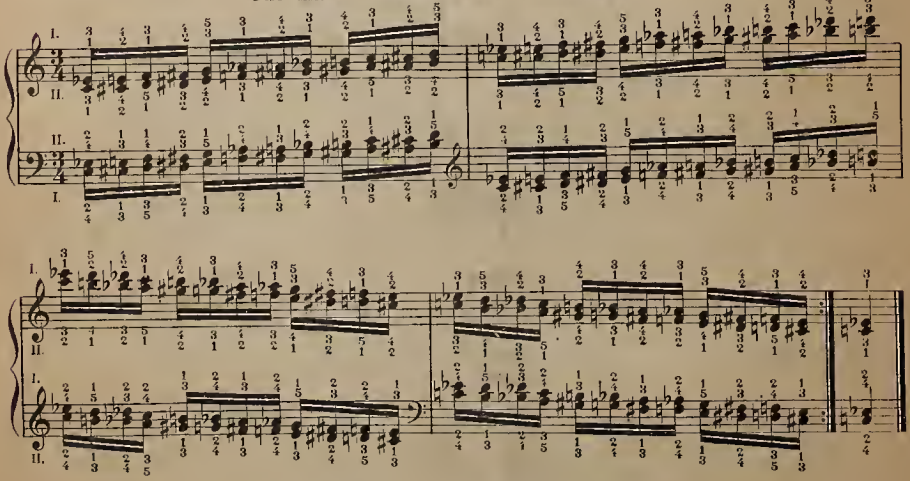
Still another order of fingering for the chromatic scale and one which is now employed by some of the greatest of living pianists is here given.



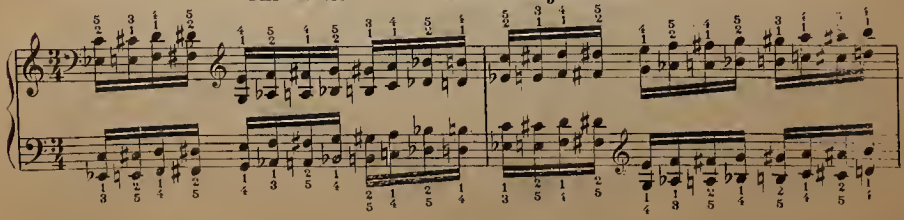
Chromatic Scale in Major Double Thirds.

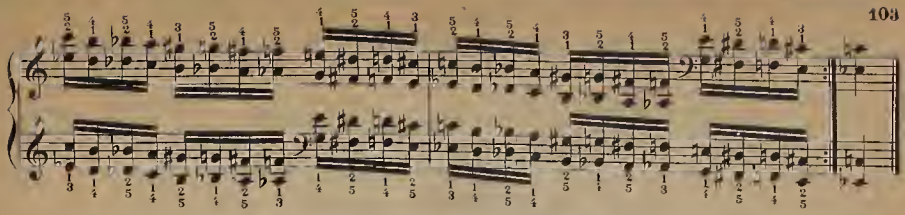


Chromatic Scale in Minor Double Thirds.

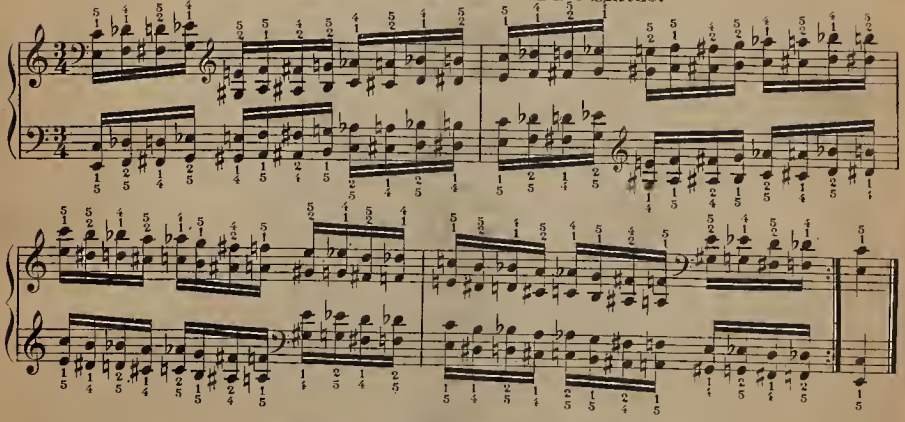


Chromatic Scale in Double Major Sixths.

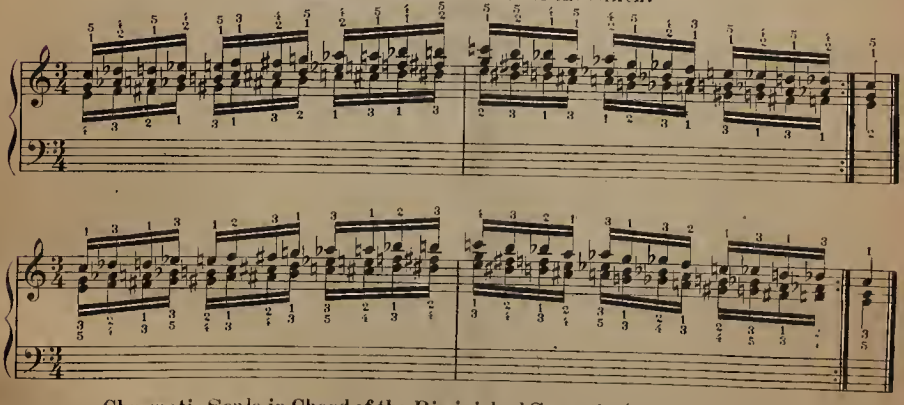




Chromatic Scale in Double Minor Sixths.



Chromatic Scale in Chords of the Sixth.



Chromatic Scale in Chord of the Diminished Seventh. (Fourths and Fifths.



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